

HALUS THE GIANT 哈哈 Halus

by Chris Clark

22-Page comic script

Revised October, 2018

SETTING

[Wikipedia article on the Tayal, a native people of Taiwan.](#)

In English, "aborigine" is the most common way to refer to a member of the native peoples of Taiwan. "Tayal" is pronounced tah-YAHLN or tah-YAHN. "Atayal" is the term most frequently seen in English reference works, but "Tayal" is generally preferred by the Tayal people themselves.

Tayal 哈哈 dah-YAHL, 哈哈哈哈哈哈哈哈

[The Saisiyat](#) (sahy-she-YAHT) are another aboriginal people of Taiwan.

哈哈哈哈哈哈哈哈

[Tapachien Mountain](#)

哈哈

CHARACTERS 哈哈

HALUS (hah-LOOS) is a Tayal giant in his late teens. His size varies widely throughout the comic, reflecting Tayal legend.

Halus 哈哈哈哈哈哈哈哈

[Halus having a light snack \(art from qalang.com web site\)](#)

RIMUY (ree-MWEE) is a young mother, about 19 years old. She is the female avatar in the video game.

[Rimuy concept art from video game](#) (note that the her leggings should cover only her calves)

[Rimuy as a child](#)

BATU (vah-T00) is Rimuy's husband, mid 20's. Of medium height, powerfully built.

NOKAN (noh-GAHN) is Rimuy and Batu's oldest son, 6 years old.

HAYUNG (hah-YOONG) is Nokan's younger brother, 5 months old.

YUKAN (yoo-GAHN) is a thin young man, 16 years old (male video game avatar)

[Yukan concept art from video game](#)

[Clothing for Yukan's parents](#)

[Yukan's mother \(middle\) and sister \(girl on left\)](#)

[Clothing for Yukan's sister](#)

PASANG (pah-SAHNG) is Yukan's father, in his early 30's.

IPAY (ee-BAHY) is Yukan's mother, same age as Pasang.

YUKAN'S DOG

is black

[Hunting dog](#)

[Several hunting dogs](#)

CHIEF TALI (dah-LEE)

Model: [Formosa 43 bottom left](#)

With [earrings](#)

add chest plate [p 38, bottom right, boy on left](#)

WATAN

A young man with a face tattoo

[Face and body model](#)

[His outfit](#)

PANEL 1

HALUS strides through the alpine forest towards a Tayal village. He dwarfs the cypress. (Village includes a watchtower and the stone terrace from panel 4)

[View of village](#)

[View of village at night](#)

[Watchtower](#)

Halus 00000000000000000000000000

1. CAPTION 00

A long time ago there was a man that was very tall and strong.

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2. CAPTION 00

The Tayal (dah-YAHL) people of Northern Taiwan call him Halus (hah-LOOS).

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PANEL 2

Halus gloats, holding a pig between his thumb and index finger. YUKAN holds onto the pig by its legs, shouting angrily. Yukan's cousin KUMU holds her hand over her mouth in fear.

[Wild boar tail](#)

[Wild boar mother and babies](#)

Halus 00000000000000000000000000

3. CAPTION

Such a man could be of great service to his tribe,

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4. CAPTION

but Halus was not that type of giant.

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5. KUMU

Yukan (yoo-GAHN), let go, it's just a pig!

PANEL 3

Halus holds many pigs in the crook of his arm, and shovels pigs into his mouth with the other. (Can include boar babies – see previous panel's photo ref)

Halus

6. CAPTION

The Tayal people live by the code of *gaga* (*gah-GAH*), working for the good of the tribe and protecting the forests and rivers.

Gaga

7. CAPTION

But not Hals.

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PANEL 4

In the foreground, Yukan holds Kumu tight, and looks up defiantly. YUKAN'S DOG growls (dog is healthy and strong at this point in the story). Behind them, Yukan's mother YUMA and PASANG, his father, clutch each other in fear. In the background there's a stone terrace and in the foreground is the destroyed circular bamboo pig pen.

Binding with bamboo 1

[Binding with bamboo 2](#)
[Binding with bamboo 3](#)
[Binding with bamboo 4](#)
[Storehouse bound with bamboo](#)

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8. CAPTION

Why was Halus such a poorly behaved giant?

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PAGE 2: 4 PANELS

(THE PANELS OF THIS PAGE ARE FLASHBACKS, SO THEY ARE IN FADED TONES)

NOTE TO ROBERT: Panel 3 seems like it should be a little bigger, since it has some text. Perhaps we could expand 3 and 4 up vertically a tad, and expand 3 out horizontally a tad.

PANEL 1

Naked baby Halus throws a tantrum. He is tied down with vines on a giant bed of thatch covered logs. His father stands on a guard tower, comforting Halus by touching his left arm.

Halus

[Clearing with mountain scenery](#)

[Model for Halus' father](#)

[Guard tower](#) (can also use as an example of thatch and wood construction for bed)

1. CAPTION

His mother died during childbirth...

PANEL 2

Halus' hand comes down on the guard tower in an [asynchronous tonic neck reflex](#). Halus' father is leaping off the tower.

Halus Halus Halus

2. CAPTION

- and his father was soon out of the picture.

.....

.....

PANEL 3

5 year-old Halus (no tattoo yet) holds RIMUY against his face and chest (Rimuy as a child, also about 5). His hair is a bit disheveled. She's about a tenth his size. His face is cherubic and full of joy and friendship. Rimuy's face is white with terror; she pushes her tiny arms against his cheek in panic.

[Rimuy model as a child](#)

[Coloring for Rimuy's clothing](#)

□□□□ Halus □□□□□□□□□□□□□□□□□□□□ Halus □□□□□□□□□□□□□□□□□□□□
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3. CAPTION

Halus wanted love like everyone else.

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4. CAPTION

Rimuy (ree-MWEE) was his favorite.

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PANEL 4

Same (or similar) instant as panel 3, but a close-up on Rimuy.

5. CAPTION

But it wasn't easy for him to make friends.

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PAGE 3: 6 PANELS

PANEL 1

Pasang teaches Yukan (his son) how teaches how to make a boar trap out of vines.

[Setting trap](#)

1. CAPTION

Yukan and the other young men of the tribe learned to set traps.

PANEL 2

Boar in a trap rears up on its hind legs. Its neck is caught in a trap.

[Demonstration of how trap works](#)

PANEL 3

Yukan stabs a boar with a spear.

[Boar caught in a trap \(1 minute YouTube video\)](#) or [Alternate dropbox link \(downloadable video\)](#)

[Spear for killing trapped animals](#)

PANEL 4

Women and girls of all ages sew millet. Rimuy, now 19, is among them. An old lady, bends over Rimuy, yelling at her and pointing a stick at her shoddy work. The old lady has a pipe in her mouth or in her hand, whatever works best.

[Farming tools 1](#)

[Farming tools 2](#)

[Farming tools 3](#)

[Planting millet](#)

[Use this pattern for cape and legging coloring](#) (ignore fancy hem, can also use Panel 2.3, color of Rimuy's clothes)
[Another ref pic with some plain colors](#)
[Pipe ref, and some women's & girls' clothing, with more plain colors](#)

□□□□□□□□

2. OLD WOMAN

These rows are too close together!

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PANEL 5

Rimuy teaches a 7-year old girl about millet.

[Man teaches boy about millet](#)

[Woman harvesting millet](#)

[Model for little girl](#)

3. CAPTION

The women grew millet and sweet potato.

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PANEL 6

Halus lays face down on the forest floor, sneering hungrily, resting his weight on one arm, and raising one fist in the air.

[Stalking pose](#)

1. CAPTION

But Halus had found an easier way to fill his stomach.

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PAGE 4: 3 PANELS

PANEL 1

Halus' giant fist is raised in the air.

PANEL 2

Halus' fist slams down on the forest floor.

PANEL 3

Halus' chin rests on the ground, grinning greedily. Halus opens his mouth wide, scooping his arm towards his mouth. Forest animals flee in panic into his mouth. We see sambar, muntjacs, boars, serows, Formosan sika deer, flying squirrels, and bears. Halus

[Formosan sambar deer \(Wikipedia\)](#)

[Formosan sika deer](#)

[Muntjac article](#) (in Chinese, but with several photos) or

[Alternate Dropbox link](#)

[Taiwan serow \(Wikipedia\)](#)

[Taiwanese squirrels YouTube video](#) (Giant flying squirrel section is 3:18 – 3:52) or [Alternate Dropbox link \(downloadable\)](#)

[Formosan black bear \(Wikipedia\)](#)

[Wild boar running](#) or [Alternate Dropbox link \(downloadable\)](#)

[Formosan wild boar article with several pics, including babies](#)

or [Alternate Dropbox link](#)

1. CAPTION

His appetite was endless, and he never shared meat with the rest of the tribe.

PAGE 5: 7 PANELS

PANEL 1

Rimuy holds her baby boy HAYUNG in her arms in front of her hut. One of her shoulders is uncovered. Her husband BATU plays with their son NOKAN._

[Happy family](#)

[Family indoors](#)

1. CAPTION

Rimuy had married another man

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2. CAPTION

but Halus never forgot about her.

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PANEL 2

A giant shadow falls across Rimuy, who opens her mouth in terror. A shoulder of Rimuy's is still uncovered.

PANEL 3

Halus uses Rimuy's hut as a pillow, patting his stomach. In the left part of the panel, villagers supplicate to a cypress tree (a mix of men women and children, all in their finest clothes). We see a bonfire (three long stones pointed toward the center of the fire) and a steaming mortar and pestle used for pounding millet into a sticky cake)

[Cypress tree with snow](#)

[Hut](#)

[Some huts](#)

[Ornate clothing – villagers praying to tree](#)

[Brief video of mortar and pestle in action](#)

[Another mortar](#)

For children's clothes, reference second page

PANEL 4

In foreground, close-up on Rimuy and her family. Batu carries their son Nokan and Rimuy carries their baby Hayung. In the background, Halus' giant head grins – it is turned just enough so that he can gaze at Rimuy.

PANEL 5

Villagers pray to a tree. The mortar and the bonfire described in panel 3 should be in the foreground.

PANEL 6

Halus begins to rip the tree out of the ground. Two men cry out in the foreground.

PANEL 7

Roots ripping out of the ground.

PAGE 6: 5 PANELS

PANEL 1

Halus snaps a branch off the tree.

PANEL 2

Halus sitting up, picking at his teeth with a cypress branch.

PANEL 3

Close-up on Halus, his mouth open wide, picking at an animal in his teeth.

PANEL 4

Zoom-in of teeth and animal from panel 2.

1. CAPTION

You might be thinking it was pretty disgusting of him to eat animals whole and raw like that, without even washing them.

PANEL 5

The mountain forest is consumed by fire.

Forest 1

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2. CAPTION

But on the rare occasions Halus had a taste for cooked meat, it was not a good thing.

PAGE 7: 4 PANELS

SETTING: Late afternoon, stormy.

PANEL 1

(Aerial view) A typhoon batters the village. Winds rage and floodwaters wash huts away.

[Cloudy ravine 1](#)

[Cloudy ravine 2](#)

[Wide view of village](#)

[Typhoon and flood](#)

[Typhoon washed away](#)

[Typhoon from space](#)

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1. CAPTION

Now Halus could be helpful at times.

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PANEL 2

Halus tries to shield himself with his arms, and in this way he has blocked a hut/rock/tree, but another has slammed into his forehead/temple.

PANEL 3

Shielding himself, Halus observes the village as the storm as it rages.

PANEL 4

Setting: NIGHT

The typhoon buffets the huts and trees of the village
Villagers helping each other to reach high ground as water rises.

Typhoon palms and hut

PAGE 8: 5 PANELS

PANEL 1

(Wide shot) Villagers plead with Halus to help them to higher ground. Includes Rimuy holding her baby and Yukan holding out his arms.

□□□□□ Halus.

PANEL 2

[CU] Rimuy holds her baby boy Hayung tight.

PANEL 3

Halus moves into position to help the villagers.

PANEL 4

Batu hoists his son Nokan onto Halus' toe.

PANEL 5

Setting: Night-time lifting

Halus extends a leg over the flooded ravine. Some villagers are already safe on the other side, while others stream over Halus' leg and some have slipped and fallen. One villager holds the hand of someone who has slipped.

Hałus

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1. CAPTION

But the tribe would have to be in the most desperate of straits to ask for Halus' help.

PAGE 9: 6 PANELS

PANEL 1

[CU] Halus smirks, looking down at Rimuy's family.

1. CAPTION

There was always a price to pay.

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PANEL 2

Halus hand reaches toward Rimuy's family. Their faces show shock and confusion as the hand draws near.

PANEL 3

Halus grabs Rimuy's older son Nokan by his leg. Rimuy and Batu hang on to Batu's arms, trying not to let him go. Panic covers everyone's faces.

PANEL 4

Nokan hangs downward as his parents extend their arms toward him.

PANEL 5

Nokan falls into Halus's mouth, kicking and screaming in terror. Halus □□□□□□□□□□□□□□□□

PAGE 10: 7 PANELS

Script: APPROVED CTC 2017/1/6 except for tying

Pencils approved for elder review:

Pencils approved for inking:

Inks:

Colors:

PANEL 1

In the village, cloudy day, in the morning.

Rimuy's husband Batu, a look of exertion, tears streaming down his face, holds down a wild chicken's wings □□□□. WATAN holds the chicken's feet. CHIEF TALI holds the chicken's head and cuts chicken's neck with a stone knife above a bamboo cup. Village members stand with heads bowed. Rimuy holds Hayung at her side.

NOTE: See "CHARACTERS" section at the beginning of the script for CHIEF TALI and WATAN character design

[Chicken sacrifice pics](#)

1. CHIEF TALI

Nokan, we do not have your body to bury. Yet we gather together to lay your soul to rest.

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PANEL 2

Close-up on stone knife cutting chicken's neck and blood from chicken neck gushing into cup.

[Video of chicken throat being slit](#)

1. CHIEF TALI

We have brought you a fat and beautiful pheasant, without any imperfections.

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PANEL 3

Close-up on Rimuy's tear-stained face.

PANEL 4

Chief Tali sprinkles blood in the village square. One hand holds the bamboo cup and the other hand sprinkles blood.

[Water sprinkling from bamboo cup](#)

2. CHIEF TALI

We will sprinkle its blood that you may safely cross the Rainbow Bridge, that you may unite with the souls of your ancestors.

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PANEL 5

Chief Tali's hand sprinkling blood in a mountain stream.

3. CHIEF

Nokan, you must not come back to haunt our village or disturb our peaceful life.

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PANEL 6

Chicken neck slumped in crook of tree.

[Drawing of panel by Chief Masay](#)

[Many pictures of Smangus trees](#) – fine to choose any tree in which there's a branch 6 inches or so or less in diameter that connects to the trunk at about chest level.

PANEL 7

Picture of Rainbow Bridge traveling across the green misty mountains. Rimuy's eyes superimposed below the rainbow bridge looking up in tearful hopefulness.

4. CHIEF TALI (off-panel)

"Instead, grow up tall and strong together with our ancestors, in the land beyond the Rainbow Bridge."

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PAGE 11: 5 PANELS

PANEL 1

(Dusk) Two SAISIYAT warriors look at the village below from their hiding place behind trees and underbrush. One of them is CHIEF OBAY.

Saisiyat headhunter

Saisiyat man with pipe

Saisiyat chief

Saisiyatv man 1

Saisiyat man 2

Saisiyat warrior

Saisiyat weapons 1

Saisiyat weapons 2

Saisiyat weapons 3

1. CAPTION

Halus, for all his faults, was no coward.

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2. CAPTION

During times of war, his prowess was unmatched.

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PANEL 2

Mid-shot of Saisiyat warriors looking down at the village.

3. CAPTION

The village had been at war since before anyone could remember with the Saisiyat (sahy-shee-YAHT) tribe.

[illegible]

PANEL 3

Batu (Rimuy's husband) loads Yukan's arms with bamboo logs. We can make out Saisiyat warriors hiding in the background, in the forest.

4. CAPTION

The feud had originally started with a fight that broke out during a wedding feast.

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PANEL 4

Three Saisiyat warriors charging out from the trees, while one is climbing down from a tree. The burly Saisiyat warriors should not be fat.

PANEL 5

Close-up on Yukan's face.

PANEL 6

Many (at least 5) Saisiyat warriors brace spears towards Yukan and his father who are standing back, knives drawn, stoically facing their last moments.

1. CAPTION

But who killed who and where depended on who you asked.

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PANEL 7

Rimuy and other m Tayal women and their young children/babies cower in fear at the Saisiyat spearheads pointed at them (we should get the feeling of at least a half dozen warriors).

PAGE 12: 4 PANELS

Script: APPROVED CTC 2016/10/18

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/1/16

Inks:

Colors:

PANEL 1

Half a dozen Saisiyat warriors nearly fall back in terror.

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We also see the Tayal women they've captured and houses in the background.

PANEL 2

Close-up: A Saisiyat warrior's panicked face.

PANEL 3

Halus' giant hand grabs a burly Saisiyat warrior, as a skinny warrior flees. Chief Obay comes at Halus' fingers, his machete raised.

PANEL 3

Halus draws the warrior to his mouth.

PANEL 4

Warrior outstretches his arms in terror.

PANEL 5

Warrior in Halus' mouth, body covered in saliva.

PANEL 6

Batu puts arm on Yukan's shoulder. Rimuy looks on admiringly at Yukan.

Happiness of Rimuy and Batu needs to be muted, since they've recently lost a son. Eyes full of pride and relief is more what we're going for.

Rimuy – thanks for coming to the funeral look

Batu – stoic warrior proud of younger warrior look

Yukan – no change

PANEL 7

The entire tribe hails Halus' bravery, dancing in his honor. He basks proudly in the honor.

Reference: any celebration displayed between 11:22 and 12:20 of Seediq Bale Disc 1;

Particularly important (these are screenshots, but still need to look at surrounding video):

[smoking 11:25](#)

[shout with hands over head 11:30](#)

[11:38 dance with mouth harp](#)

[11:42 dance with hands near ears](#)

[11:47 woman doing squatting dance, dancing in circle around fire](#)

The setting SUN peaks over the hills with the face of a beautiful woman. She too is enthralled with Halus.

[Sun Model](#)

PAGE 13: 9 PANELS

Script: APPROVED CTC 2016/11/16

Pencils approved for elder review:

Pencils approved for inking: APPROVED 2017/1/16

Inks:

Colors:

PANEL 1

On a dark night, in a deep mountain ravine, a gigantic python coils around Halus. They wrestle to the death, Halus twisting on his back. [Clouds swirl around them.](#)

□□□□□□□□□□ Halus.□□□□□□

1. CAPTION

In those days, before there was a moon, the nights were deeper and darker.

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[Animation of giant python](#)

PANEL 2

Halus wrings the snake's neck. They open their mouth to bite the other.

2. CAPTION

So it was good to have Halus around.

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PANEL 3

Halus back arches up, exerting the last effort as he finishes tying the snake in a knot. Other touches, like puffy eyes for

either Halus or snake, evidence of bites, scratches, also possible.

PANEL 4

On a clear, bright day, the tribe is giving Halus a face tattoo. We see just Halus' gigantic forehead, and a stoic eye. The Old Woman supervises, 2 men (Batu and Yukan) hold an enormous tattooing tool and two men hammer it into Halus' face – Pasang is stable and delivering a hard blow, while Watan is off balance and about to fall off Halus' face.

3. CAPTION

That doesn't mean that he deserved the tattoo on his face, but no one dared deny him this honor.

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4. OLD WOMAN

Halus, hold still!

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[Women tattooing man 1](#)

[Women tattooing man 2](#)

[Women tattooing man 3](#)

[Women tattooing man 4](#)

[Man getting tattoo](#)

[Woman giving tattoo from man's perspective](#)

[Tattooing tools 1](#)

[Tattooing tools 2](#)

[Wide shot of woman giving man tattoo](#)

PANEL 5

(LATE AFTERNOON) A wide shot of the devastated valley with a scattering of broken down huts.

[Rocks and dirt cliff](#)
[Clearing](#)
[Rocky side of mountain](#)
[Dead tree on slope](#)
[Abandoned village 1](#)
[Abandoned village 2](#)

□□□□□□□□□□□□□□□□□□

5. CAPTION

And Halus' bravery meant less and less - who wanted to
invade a deforested valley terrorized by a giant?

□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□

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PANEL 6

(NIGHT) Yukan's family roasts dinner on the fire in the middle
of a destroyed hut. They are rail thin, (shivering?). Yukan's
father is about to skewer a rat onto a sharpened stick. Coloring
of clothes should be white, brown and black.

[Fire and hut ref](#)

□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□.

6. CAPTION

Yukan's family became thinner and thinner.

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PANEL 7

Yukan and his skin-and-bones dog look dejectedly at an empty
trap. Surrounding them is a threadbare forest in the harsh glare
of the midday sun, nothing but rocks and low brush, with ample
evidence of the trees that were ripped out by the roots.

(See page 3 trap image refs)

[illegible]

Game was scarce because of Halus' boundless appetite.

Dog is dead in Yukan's arms.

Close-up on sad Yukan.

PAGE 14: 4 PANELS

Script: APPROVED CTC 2016/11/11

Pencils approved for elder review:

Pencils approved for inking: 2017/2/20 All panels approved, though Pastor Atung did suggest adding a river to the background in panel 3

Inks:

Colors:

PANEL 1

(DUSK) Rimuy sobs as she lays a log on the fire in her family's hut. She is alone.

[Fire and hut ref](#)

Rimuy is dressed simply, with her shoulders bare, like one of the women in [this photograph](#).

1. RIMUY

Nokan, I bore you for 10 months, then I suffered the pain of giving birth to you.

□□□□□□□□□□□□□□□□

□□□□□□□□□□□□□□□□

2. RIMUY

Even though you only lived on this earth a short time, I worked hard to raise you, here in this hut.

□□□□□□□□□□□□□□□□□□□□□□□□

□□□□□□□□□□□□□□□□□□□□□□□□

PANEL 2

Close-up on Rimuy covering her eyes with her hands, sobbing.

3. RIMUY

Now that you've left me, I pray that you will continue growing up to be a man in the land beyond the Rainbow Bridge.

(NIGHT, not very impressive fire) Rimuy stands before the elders of the village, including Chief Tali. Hayung should be there as well. See reference material for Chief Tali and Watan for models of how they look and how the tribal council should look. Can consider adding river to background - since Tayal villages are usually built near rivers (optional, though)

□ Halus □□□□□□□□□□□□□□□□

Chief Tali (dah-**LEE**), how can we let this monster live?

```
Rimuy's face is twisted with rage.
□□□□□□□□□□
```

CHIEF TALI holds pipe thoughtfully. Watan is furious.

It is true that Halus has destroyed our forests, wiped out
our game, and even eaten our children.

□□□□□□□□□□□□□□□□□□□□□□□□

□□□□□□□□□□□□□□□□□□□□□□□□

He has spit upon the code of *gaga*!

```

    [Gaga]
    [Gaga]
  
```

PANEL 6

Chief Tali holds his head in shame.

□□□□□□□□

9. Chief Tali

But what can we possibly do to stop him?

□□□□□□□□

□□□□□□□□?

PANEL 7

Rimuy's eyes flash with hatred.

□□□□□□□□□□□□□□□□□□

10. RIMUY

I have an idea.

□□□□□□

□□□□□□

PAGE 15: 5 PANELS

Script: APPROVED CTC 2016/12/09

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/1/16

Inks: APPROVED CTC 2017/2/20 EXCEPT FOR RED IN CLOTHING

Colors:

PANEL 1

The men of the tribe gather wood (not chopping), make sure it's very natural looking. Snow has started to fall (note, snow should be falling all this page – should be thick on pages 16 and after)

FROM THIS PAGE ONWARD, THERE SHOULD NOT BE ANY RED / FANCY CLOTHING, SINCE THEY'RE DOING MANUAL LABOR

□□□□□□□□□□

[Snow scenery from Tayal lands](#)

PANEL 2

The men of the tribe push a massive stone up a hill away from a rocky gorge. (Snow falling hard)

[Ref of Qalang lads pushing](#)

For clothing, can use ref from wood cutting panel.

□□□□□□□□□□□□□□□□□□□□

PANEL 3

The women of the tribe build a fire under the stone. (Snow falling hard)

Build with logs and kindling – slender branches and twigs

□□□□□□□□□□□□□□

https://www.dropbox.com/s/bdlk8nvl7bw6tv/WARRIORS1_01_28_37.JPG?dl=0

PANEL 4

Rimuy lights the fire with a torch.

□□□□□□

PANEL 5

Close-up of Rimuy.

PANEL 6

The stone begins to glow.

□□□□□□□□□□

□□

PANEL 7

A beautiful golden waterfall pours water into an aquamarine pool of water. The water fades from yellow to teal.

PAGE 16: 1 PANEL

Script: APPROVED CTC 2017/1/6

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/1/16

Inks: APPROVED CTC 2017/2/20 EXCEPT FOR RED IN CLOTHING

Colors:

SPLASH PAGE

Rimuy admires the fire, make sure wood in fire is natural

PAGE 17: 1 PANEL

Script: APPROVED CTC 2017/1/6

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/1/16

Inks: APPROVED CTC 2017/2/20 EXCEPT FOR RED IN CLOTHING

Colors:

SPLASH PAGE

Beautiful urine waterfall as Yukan looks on.

PAGE 18: 6 PANELS

Script: APPROVED CTC 2016/12/08
Pencils approved for elder review:
Pencils approved for inking: 2017/1/16
Inks: APPROVED CTC 2017/2/20
Colors:

PANEL 1

Close-up of Yukan, his face showing determination and anger.

PANEL 2

Tall panel of Halus from the back as he pees, looking back and down over his shoulder.

□□□□□□□□ Halus, □□□□

1. YUKAN (off-panel) □□□□□□
Halus, come quickly!

□□□□□□□□

□□□□□□□□

PANEL 3

YUKAN gestures with his hands.

□□□□□□□□

2. HUNTER
We're pursuing a gigantic stag.

□□□□□□□□

□□□□□□□□

PANEL 4

Tiny Yukan makes his plea to Halus, his face full of deference and respect. Halus leans in to listen.

□□□□□ Halus □□□□□□□□□□

3. YUKAN

It's too big for us.

□□□□□□□□

□□□□□□□□

PANEL 5

Halus from another angle, showing how broad he is. We see Yukan from the back – he is pointing off-camera (to the left).

Halus □□□□□□□□□□□□□□□□

4. YUKAN

Come help us catch it and we can eat it together!

□□□□□□□□□□□□□□□□

□□□□□□□□□□□□□□□□

5. HALUS

Wheere?

□□□□

□□□□

PANEL 6

The Yukan points to Tapachien Mountain in the distance in the distance.

□□□□□□

6. YUKAN

It's just beyond Tapachien (dah-bah-jyehn) mountain.

□□□□□□□□

□□□□□□□□

MORE SPECIFICALLY:

Ke gzyung Tqulung □□□□□□ - the stone rolls through this area in the following pages]

PAGE 19: 10 PANELS

Script: APPROVED CTC 2017/1/16

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/2/20 BUT NEED TO ADD IMAGINED STAG AS HALUS KNEELS DOWN IN PANEL 6 AND REMOVE RED FROM CLOTHING

Inks:

Colors:

PANEL 1

The men of the tribe (including Rimuy's husband Batu, Yukan's father Pasang and Watan) set the stone rolling out of the fire with a battering ram of a thick tree. Two logs press against the stone, the men exerting all out with their legs. MAKE TREE THICK AND GNARLED.

□□□□□□□□□□□□□□□□□□□□

PANEL 2

Close-up on exertion of Batu's and Pasang. MAKE SURE NO CHOPPED OFF LIMBS, COULD BE SNAPPED OFF.

PANEL 3

Wide shot of men pushing flaming stone – it's about to roll over the edge.

PANEL 4

Small panel of Yukan's frightened face (loses composure for moment here, before he recovers his bravery).

PANEL 5

[illegible]

□□□□□□

Halus, Halus naga wal Keya! Qcingan Bqanux la!

□□□□□□□□

Several hunters call out.

□□□□□

Halus □□□□□□□□

Thought bubble shows the massive stag Halus is imagining
Ref p 4 panel 3 Formosan Sika Deer, but make massive and
legendary

Page 38 of 43

Yukan is almost overtaken by the fiery stone.

PANEL 9

Yukan leaps out of the way of the stone at the last moment.

PANEL 10

Halus closes his eyes and opens his mouth.

PAGE 20: 8 PANELS

Script: APPROVED CTC 2017/1/16

Pencils approved for elder review:

Pencils approved for inking: APPROVED CTC 2017/1/16

Inks: 2017/2/20 APPROVED

Colors:

PANEL 1

Fiery stone is about to roll into Halus' mouth.

PANEL 2

The stone is in his mouth, fire belching out.

PANELS 3-6

Stone scorches Halus' innards.

PANEL 7

Halus holds his stomach, grimacing in pain.

PANEL 8

Halus rolls on his back, hitting his chest with his fist.

1. CAPTION

And that was the end of Halus.

□□□□□□□□

□□□□□□□□

PAGE 21: 8 PANELS

Script: APPROVED

Pencils approved for elder review:

Pencils approved for inking: 2017/2/20 APPROVED

Inks:

Colors:

PANEL 1

Close-up on Halus' fist hitting own chest.

PANEL 2

Nokan, clothes tattered, hair on fire, ejected from Halus mouth, surprise and shock on his face.

PANEL 3

Nokan, flying in air, now overjoyed.

PANEL 4

Tribesmen gather to catch Nokan – Batu, Chief Tali and Watan, but Batu primarily.

PANEL 5

Nokan knocks Batu over.

PANEL 6

Rimuy puts out the fire on Nokan's head with her long-sleeve overgarment, her shoulders now bare.

PANEL 7

Nokan and his family embrace.

PAGE 22: 3 PANELS

Script: APPROVED

Pencils approved for elder review:

Pencils approved for inking: 2017/2/20 APPROVED EXCEPT NEED TO
ADD CHIEF TO PANEL 1

Inks:

Colors:

PANEL 1

(Large panel) The tribe cheers and dances, surrounding the still
body of the giant.

Chief should be added to the panel: He holds a bamboo cup in one
hand and uses the other hand to sprinkle millet wine (pale
yellow liquid) on the ground. He should have a grave expression
on his face - the purpose is like the funeral rites earlier -
the basic idea is that they've killed a member of their own
tribe, and he's entreating the soul of Halus not to hold it
against them.

1. CAPTION

Chief Tali didn't celebrate the death of his clansman
Halus.

□□□□□□□□

□□□□□□□□

*NOTE: best to position caption near Chief Tali, to point
him out in the large, busy panel.*

2. CAPTION

But everyone else did.

□□□□□□□□□□□□□□

□□□□□□□□□□□□□□

PANEL 2

A group of Saisiyat warriors (the same ones we saw earlier, except for the one that Halus ate) who are also quite pleased about Halus' demise. A bit of the celebratory scene from panel 1 is visible in the background.

PANEL 3

The Saisiyat chief gives the signal to attack.

1. SAISIYAT CHIEF

Attack!

□□□

□□□